



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

A new blossoming forth, of powder, of patches, a distinguished license, art purifies itself, chubby seraphim dance on the ceilings, comedy shepherds appear in pictures or on the stage, an adventurous spirit of youth, delicate and depraved, fills the world with its amorous or warlike exploits; it is the real eighteenth century!

The wrought-iron balcony is king! It is covered with leaves, with shells, with sprays of wheat, or with mythological symbols: arrows, quivers, doves, torches; it spreads itself in baskets, it dwarfs itself in arches at the houses of beautiful marchionesses, and by curious contrast it straightens and simplifies itself upon the dwellings of parvenus and of grave magistrates!

Force, discipline, it is the Empire! Art sows itself over with lyres and pine-apples! But the balconies remain dull, with few changes, and these poor survivors of the eighteenth century in vain grow larger, and more upright; it would trouble them to assume a martial air!

At last the middle class is in power! The middle class is not military, it believes itself gallant! "Let us be eighteenth century! Long live the rock-work style! And behold the shells are restored to favor. But not only that!

The middle class cultivate order everywhere, even in the rockwork, and make of it the "rococo."

After the middle class, the common people! The humble have their balcony; it is not large, it is a bastard of all the orders; it is not beautiful, but it has flowers cared for lovingly by virtuous little working girls! . . . They still believed in virtue in the year 1830!

"It is the garden of Jenny the working-girl,
Content of heart, satisfied with little!"

Today balconies abound, but they no longer have style, being of all styles. They are made after the Gothic, after Louis XV, and in this department, as in all architecture, the twentieth century has a bric-a-brac taste. It loves to "reconstruct."

But do not concern yourself with these things, worthy conductor of the Madeleine-Bastille, think only as you mount to the "impériale," that Victor Hugo called the omnibus "a balcony on wheels," and in going home this evening, since our midinettes, instead of watering their little gardens like the Jenny of our fathers' time, hurry for the nearest races on foot, continue with all your heart to dress your balcony with flowers for the delight of our eyes.

JEAN-JOSÉ FRAPPA.
Le Monde Illustré, Paris.
(Translation, Lotus Magazine.)

FRAGMENT

"La bravoure est une qualité innée,
on ne se la donne pas.
Elle procède du sang.
Le courage vient de la pensée:
La bravoure n'est souvent que
l'impatience du danger."

NAPOLÉON.